

« The Parthian Shot in Hunting Scenes ». *Silk Road Art and Archaeology*, 10, 2004, pp. 29-48.

Carlo Lippolis



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- ¹ Many scholars have argued that the “Parthian shot” in hunting scenes represents a moment of actual hunting. In this contribution this particular iconography is reconsidered from the point of view of the technique of representation. According to a new interpretation of the scenes in a two-dimensional space (here, in particular, a few Sasanian silver plates are considered), the so-called “Parthian shot” image “merges two parts viewed from different angles on the same space”: it is a way of representation that the author calls “*multi-angled shooting horseman*”. This visual convention, that has independent comparisons in Chinese art, was invented by Sasanian and used in central court workshops [– or ‘the central court workshop’] from the early period, then it spread all over the empire in the 3th-4th centuries A.D.
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INDEX

Thèmes : 3.2.3. Séleucides, Parthes et Sassanides

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